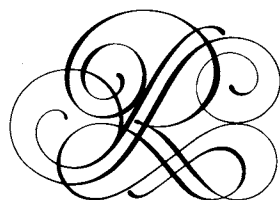


# C-440

# C-445



# C-505

*Owner's Manual*



**RODGERS**  
INSTRUMENT CORPORATION

1300 N.E. 25<sup>TH</sup> AVENUE • HILLSBORO, OREGON 97124 • 503/648-4181

	<p align="center"><b>CAUTION</b></p> <p align="center">RISK OF ELECTRIC SHOCK DO NOT OPEN</p>		<p><b>WARNING:</b></p> <p>TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.</p>	<p><b>PATENTS</b></p> <p>G.B. 1312161 F.R.G. 22 02 658 CANADIAN 951550 (1974)</p>
<p><b>ATTENTION :</b> RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR</p>				
<p><b>CAUTION: TO REDUCE THE RISK OF ELECTRICAL SHOCK,</b></p> <p><b>DO NOT REMOVE COVER (OR BACK).</b></p> <p><b>NO USER-SERVICEABLE PARTS INSIDE</b></p> <p><b>REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.</b></p>			<p>The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electrical shock to persons.</p> <p>The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.</p>	

## **NOTICE TO USERS**

Information in this document is subject to change without notice. No part of this manual may be translated into any language, stored in a retrieval system, reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, for any purpose without the express written permission of **Rodgers Instrument Corporation.**

## **RODGERS INSTRUMENT CORPORATION**

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# ADDENDUM TO OWNER'S MANUAL

Please follow the instructions below to properly operate the Bass Coupler and the Melody Coupler. This is to replace pages 6 and 7 in the C-440/C-445/C-505 owner's manual. 5/17/91

## THE BASS COUPLER

This feature's name is derived from the ancient term "Basso Continuo," meaning thoroughbass. When this tilt tab is pressed, it will light. Any stops or couplers on in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass without having to actually play the pedalboard with the feet.

In its normal setting, the Bass Coupler affects keys 1 through 24 of the Great manual, but its range is programmable.

### HOW TO SET THE RANGE OF THE BASS COUPLER:

1. Hold SET and press the BASS tilt tab, which will start flashing.
2. Release the SET piston.
3. While the BASS tilt tab is flashing, press a key which corresponds to the highest note the range is to extend. Any note from key 1 to key 61 may be selected. Keys above 32 will play external MIDI devices but will not play the Pedal stops. After the selected key has been pressed, the BASS tilt tab will shut off. (Note: When key is pressed to set the range, no sound will be heard even if stops are on, so no disturbance will be made if programming during a performance.)
4. To use the new range, press the BASS tilt tab.



## THE MELODY COUPLER

When the MELODY tilt tab is pressed, it will light. Any stop or coupler of the Swell division will sound from the highest key being played on the Great manual. This allows a solo melody and an accompaniment to be played from the same manual.

In its normal setting, the Melody Coupler affects keys 25 through 61 on the Great manual, but its range is programmable.

### • HOW TO SET THE RANGE OF THE MELODY COUPLER:

1. Hold SET and press the MELODY tilt tab, which starts flashing.
2. Release the SET piston.
3. While the MELODY tilt tab is flashing, press a key which corresponds to the lowest note the range is to extend. Any note from key 1 to key 61 may be selected. After the selected key has been pressed, the MELODY tilt tab will stop flashing.



# Safety Instructions

## INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK OR INJURY TO PERSONS

### IMPORTANT SAFETY INSTRUCTIONS

**WARNING** When using this instrument, always follow basic precautions, including the following:

- 1) Read all the instructions before using, adjusting, or repairing this instrument.
- 2) To reduce the risk of injury, supervise children closely when children are around the instrument.
- 3) Use this instrument only in the manner recommended by Rodgers Instrument Corp.
- 4) Do not use this instrument near water, for example, near a swimming pool, a damp or wet room.
- 5) Use of this instrument, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
- 6) Locate the instrument so its position does not interfere with its proper ventilation.
- 7) Locate the instrument away from heat sources such as radiators, heat registers, or other products that radiate heat directly onto the instrument.
- 8) Protect the instrument from dust as much as possible.
- 9) Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument. Do NOT attempt to defeat the grounding connection of the three-prong attachment plug. *This is a safety feature.* If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do NOT defeat the safety purpose of the plug.
- 10) Unplug the power cord of the instrument from the power source when left unused for a long period of time.
- 11) Do not walk on, or place objects on top of the power cord.
- 12) Do not pull the cord, rather hold the plug when unplugging the power cord plug from the power source.
- 13) When setting up with other instruments or peripherals, follow the procedures in accordance with Rodgers' instruction manual.
- 14) Take care so that objects do not fall or liquids spill into the instrument.
- 15) Service the instrument with qualified service personnel when:
  - a. The power cord or plug has been damaged.
  - b. Objects have fallen or liquid has spilled into the instrument.
  - c. The instrument has been exposed to rain or other weather damage.
  - d. The instrument does not appear to operate normally, or exhibits a marked change in performance.
  - e. The instrument has been dropped or the enclosure damaged.
- 16) Do not attempt to service the instrument beyond that described in the user maintenance or technical service manuals. Refer all other servicing to qualified technical service personnel.

**WARNING: THIS INSTRUMENT MUST BE EARTH GROUNDED.**

You must GROUND instruments equipped with a TYPE AC, 3 WIRE GROUND PLUG.

## SAVE THESE INSTRUCTIONS

## Radio and Television Interference

The Rodgers Classic Keyboards™ uses and generates small amounts of radio-frequency (RF) energy. The instrument complies with the limits set for Class B digital devices. FCC Rules, Part 15, Subpart B define the limits for radio and television interference in a residential installation.

Follow the installation and the use instructions in this manual, or the instrument could potentially cause interference with some radio or television reception. In the unlikely event that this occurs, we encourage the user to try the following corrective measures.

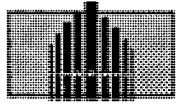
- Turn the instrument OFF to see if it is the actual source of the interference.
- Disconnect the peripheral devices and their input/output cables one at a time. If the interference stops, it is caused by the peripheral device or its I/O cable.
- Try coiling and uncoiling the instrument's power cord in different ways.
- Connect the instrument's power cord to a power outlet on a different circuit.
- Move the instrument farther away from the radio or television receiver.
- Turn the radio or television receiver until the interference stops.
- Connect the radio or television receiver to a different power circuit.
- Reorient or move the receiver antenna farther away from the instrument. Consider installing a rooftop antenna with coaxial cable lead-in between the antenna and receiver.
- Consult the nearest Rodgers Classic Keyboards™ dealer for more information if the above corrective measures don't remove the interference.

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## OVERVIEW OF THE C-440, C-445 & C-505

Congratulations on your purchase of a Rodgers Classic Keyboards® C-440, C-445 or C-505. The "C" series organs are high quality church organs in both sound and construction, designed to provide years of reliable service.

The "C" series instruments are two-manual classical organs that incorporate an eclectic specification and authentic pipe organ sounds. In addition to a built-in two-channel stereo audio system, the C-440, C-445 and C-505 have provisions for additional amplification and speakers.

The "C" series organs utilize lighted tilt tab stop controls. Traditional couplers are included, as well as an adjustable combination action (pistons) with one memory on the C-440 and two memories on the C-445 and C-505.

The Rodgers "C" series organs are completely voiced and tuned for optimum tonal authenticity. A Rodgers factory-trained technician can provide additional voicing and finishing as required.

These instruments offer full MIDI (Musical Instrument Digital Interface) capability, allowing the organist to control other MIDI devices (keyboards, sequencers, rhythm units, sound modules, etc.). MIDI allows the performer full recording and playback capabilities.

Thank you for choosing a Rodgers Classic Keyboards® C-440, C-445 or C-505. Through the most advanced technology available, Rodgers Instrument Corporation delivers proven reliability and tradition of musical excellence and innovation marking our position as ***The Sound Choice!***





## BRIEF TOUR

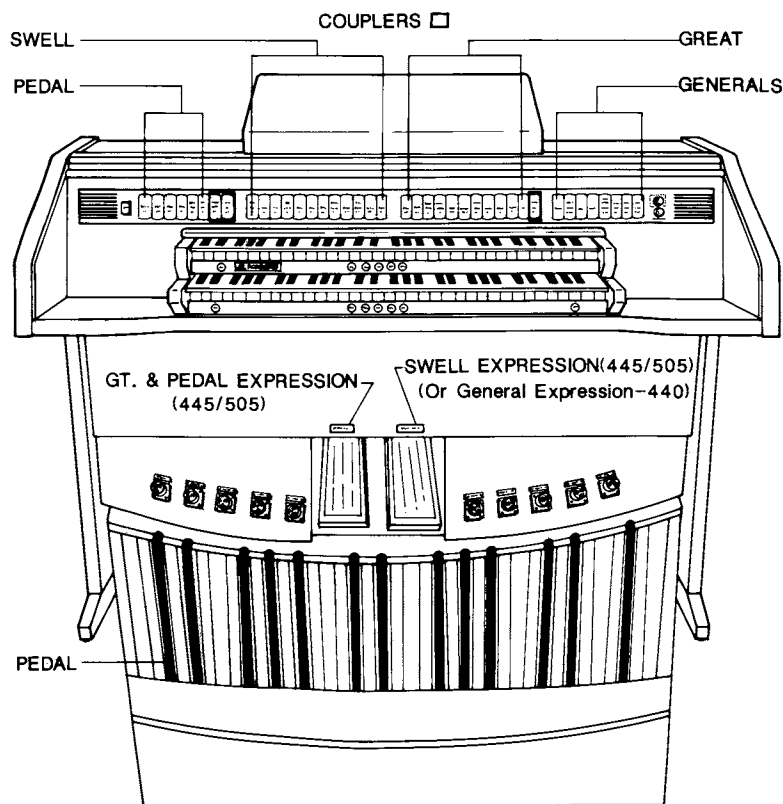
To get started, here is a brief tour of the basic operations of Rodgers C-440, C-445 & C-505:

### TURN ON/TURN OFF

To turn the organ on, press the power rocker switch at the top (1). In approximately 5 seconds, the SET piston will light, indicating the power is on and the organ is ready to play. To turn the power off, press the power rocker switch at the bottom (0). The power to the organ is off.

### DIVISIONS

The following groupings of stops (tilt tabs) affect the indicated manuals (keyboards) or pedalboard:



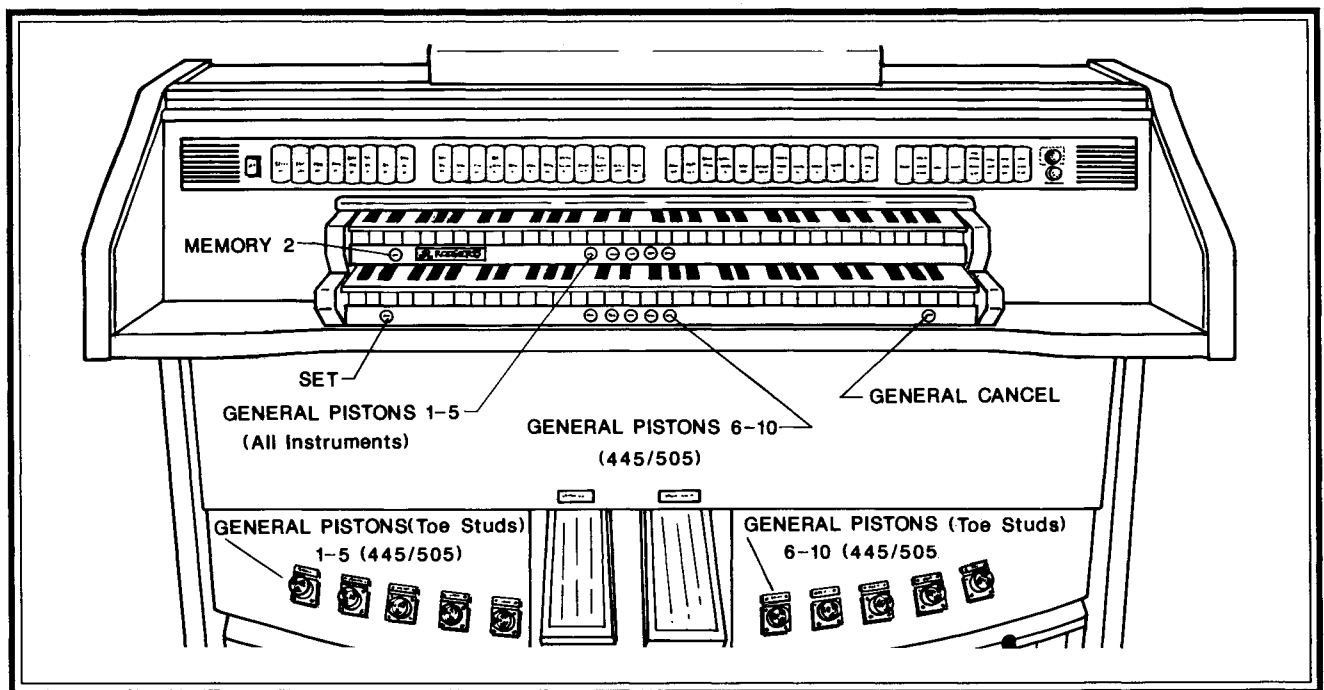
### SELECTING OR RETIRING A STOP

Press the bottom of the desired tilt tab to turn it on. It will light, indicating it is on. Press the top of the tilt tab to turn off the stop. The light will go off, indicating the stop is off.

## COMBINATION ACTION (Pistons)

The C-440, C-445 and C-505 feature a combination action easily changed by the organist from the console. The organist can pre-select favorite registrations and make rapid changes in tone color using this advanced system. The pistons will light when pressed.

The C-440 combination action includes five general pistons, a SET piston and a GENERAL CANCEL piston. The C-445 and C-505 combination action includes ten general pistons, a SET piston and a GENERAL CANCEL piston. The C-445 and C-505 also include a dual memory combination action (M2) and ten toe studs which duplicate the ten general pistons.



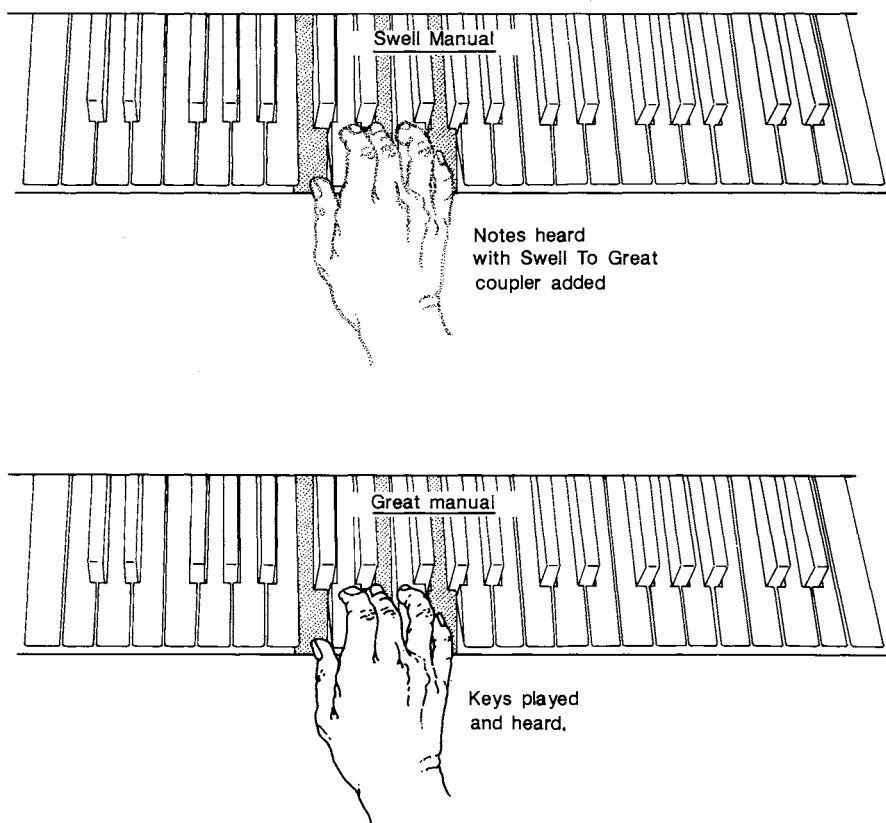
### HOW TO SET THE PISTONS:

1. Select the stops desired.
2. Push the SET piston and hold.
3. While holding the SET piston, push the desired piston and then release both pistons simultaneously.

(Note: On the C-445 and C-505, selecting M2 before steps 1-3 will activate a second memory, thereby doubling the number of combinations available.)

## COUPLERS

• Couplers enable stops of one division to be played on another keyboard or pedalboard. The couplers on the "C" series organs are GREAT TO PEDAL, SWELL TO PEDAL and SWELL TO GREAT.



## TREMULANTS

Tremulants create changes in pitch (sharp and flat) or amplitude (volume). The use of tremulants adds warmth to solo or small ensemble combinations and is useful in gospel and romantic music. The "C" series organs have a MAIN TREMULANT that affects all manual voices. The SWELL FLUTE TREMULANT FULL affects all the flute voices on the Swell manual. It is a deeper and faster tremulant than the other tremulant. Each independent tremulant is adjustable for both speed and depth. It is recommended that these adjustments be made by **Authorized Personnel Only**.

## **EXPRESSION PEDAL (C-440)**

This pedal controls the overall volume of the entire organ. This pedal is used to give variety of expression to the music played. Pressing the pedal forward increases the volume; drawing back decreases the volume.

## **EXPRESSION PEDALS (C-445 and C-505)**

The pedal on the right controls the overall volume of the Swell division. The pedal on the left controls the overall volume of the Great and Pedal divisions. These pedals are used to give variety of expression to the music played. Pressing the pedal forward increases the volume; drawing back decreases the volume.

## **GREAT/PEDAL UNENCLOSED (C-440)**

Many traditional pipe organs are tonally designed with the Great and Pedal divisions non-expressive. On the C-440, the Great and Pedal divisions are normally expressed with the expression pedal. If a more traditional effect is desired by the organist, the Great/Pedal Unenclosed tilt tab allows the Great and Pedal divisions to play at full volume, while the Swell remains under expression.

## **GREAT TO SWELL EXPRESSION COUPLER (C-445 and C-505)**

The Great to Swell Expression Coupler allows the Great and Swell divisions to be expressed by using the right expression pedal.



## THE BASS COUPLER

This feature's name is derived from the ancient term "Basso Continuo," meaning thoroughbass. When this tilt tab is pressed, it will light. Any stops or couplers on in the Pedal division will sound from the lowest key being played on the Great manual. This provides a pedal bass without having to actually play the pedalboard with the feet.

In its normal setting, the Bass Coupler affects keys 1 through 24 of the Great manual, but its range is programmable. As few notes as 1 through 13, or as many notes as 1 through 32 may be programmed.

### • HOW TO SET THE RANGE OF THE BASS COUPLER:

1. Hold SET and press the BASS tilt tab, which will start flashing.
2. Release the SET piston.
3. While the BASS tilt tab is flashing, press a key which corresponds to the highest note the range is to extend. Any note from key 13 to key 32 may be selected. After the selected key has been pressed, the BASS tilt tab will shut off. (Note: When key is pressed to set the range, no sound will be heard even if stops are on, so no disturbance will be made if programming during a performance.)
4. To use the new range, press the BASS tilt tab. (Note: When the organ is turned off, the range of the Bass Coupler will revert to notes 1 through 24.)



## THE MELODY COUPLER

When the MELODY tilt tab is pressed, it will light. Any stop or coupler of the Swell division will sound from the highest key being played on the Great manual. This allows a solo melody and an accompaniment to be played from the same manual.

In its normal setting, the Melody Coupler affects keys 25 through 61 on the Great manual, but its range is programmable. The range may be extended down to key 13, or it may stop at key 49.

### • HOW TO SET THE RANGE OF THE MELODY COUPLER:

1. Hold SET and press the MELODY tilt tab, which starts flashing.
2. Release the SET piston.
3. While the MELODY tilt tab is flashing, press a key which corresponds to the lowest note the range is to extend. Any note from key 13 to key 49 may be selected. After the selected key has been pressed, the MELODY tilt tab will stop flashing. (Note: When the organ is turned off, the range of the Melody Coupler will revert to keys 25 through 61.)



## **TUNING KNOB**

The "C" series organs are equipped with a TUNING knob. This allows the entire organ to be tuned easily and quickly to a piano or musical instrument not at standard concert pitch (A 440). If the TUNING knob is pushed in, the organ will remain at standard concert pitch, and turning the knob will have no effect. To alter the pitch, pull the TUNING knob out until it clicks, then turn the knob to set the pitch.

## **TRANSPOSER KNOB**

Turning the TRANSPOSER knob will raise or lower the pitch of the organ up to four semitones (half steps). Many singers need a key change to accommodate their voice range. The TRANSPOSER is especially useful for accompanying soloists, eliminating the need to mentally transpose music on a printed sheet into a more suitable key. The TRANSPOSER helps the organist accomplish this effortlessly.

## **HEADPHONE JACK**

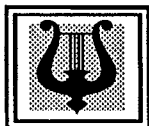
The "C" series organs have a Headphone Jack located under the keydesk to the right. When a set of headphones is plugged into the jack, the speaker system shuts off, allowing the organist privacy when playing. It is recommended that you use a standard 8 ohm stereo headphone set. Your Headphone Jack is designed to run only ONE set of headphones at a time.

## **MIDI (Musical Instrument Digital Interface)**

The "C" series organs possess the most advanced MIDI capability in the industry. MIDI voices are activated on the "C" series organs via three MIDI tilt tabs. For information on Rodgers complete MIDI capabilities, please refer to the detailed MIDI Phase III instruction manual available from your Rodgers Representative.







## C-440 SPECIFICATIONS

### GREAT ORGAN

Principal 8'  
Rohrflöte 8'  
Flauto Dolce 8'  
Flute Celeste 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave'  
Quintflöte 1 1/3'  
Mixture IV rks  
Cromorne 8'  
Chimes  
Swell to Great

### SWELL ORGAN

Lieblich Bourdon 16'  
Bourdon 8'  
Viola 8'  
Viola Celeste 8'  
Prestant 4'  
Koppelflöte 4'  
Nazard 2 2/3'  
Blockflöte 2'  
Plein Jeu IV rks  
Contre Basson 16'  
Trompette 8'  
Hautbois 8'

### PEDAL ORGAN

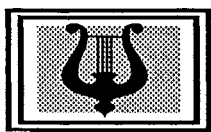
Principal 16'  
Subbass 16'  
Octave 8'  
Gedackt 8'  
Choral Bass 4'  
Fagott 16'  
Great to Pedal  
Swell to Pedal

### GENERAL

Tremulant (Great and Swell)  
Swell Flute Tremulant Full  
Bass Coupler  
Melody Coupler  
Great/Pedal Unenclosed  
MIDI on Pedal  
MIDI on Swell  
MIDI on Great

### ACCESSORIES

Transposer Knob  
Tuning Knob  
Headphone Jack  
External Audio Jacks  
Expression Pedal  
5 General Pistons (single memory)  
Set  
General Cancel



## C-445 & C-505 SPECIFICATIONS

### GREAT ORGAN

Principal 8'  
Rohrflöte 8'  
Flauto Dolce 8'  
Flute Celeste 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'  
Quintflöte 1 1/3'  
Mixture IV rks  
Cromorne 8'  
Chimes  
Swell to Great

### SWELL ORGAN

Lieblich Bourdon 16'  
Bourdon 8'  
Viola 8'  
Viola Celeste 8'  
Prestant 4'  
Koppelflöte 4'  
Nazard 2 2/3'  
Blockflöte 2'  
Plein Jeu IV rks  
Contre Basson 16'  
Trompette 8'  
Hautbois 8'

### PEDAL ORGAN

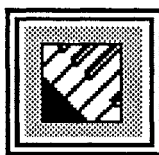
Principal 16'  
Subbass 16'  
Octave 8'  
Gedackt 8  
Choral Bass 4'  
Fagott 16'  
Great to Pedal  
Swell to Pedal

### GENERAL

Tremulant (Great and Swell)  
Swell Flute Tremulant Full  
Bass Coupler  
Melody Coupler  
Great to Swell Expression  
MIDI on Pedal  
MIDI on Swell  
MIDI on Great

### ACCESSORIES

Transposer Knob  
Tuning Knob  
Headphone Jack  
External Audio Jacks  
Expression Pedal (Great/Pedal)  
Expression Pedal (Swell)  
10 General Pistons (dual memory)  
Memory 2 Piston (lighted)  
10 General Toe Studs  
(duplicate of thumb pistons)  
Set  
General Cancel



## SUGGESTED REGISTRATIONS

The following pages of registrations are guidelines for selecting appropriate stops to match broad suggestions given in most printed organ literature. There will be variances of registration, depending upon the music, acoustics of the room, and the spirit of the performance.

### GREAT ORGAN

#### *Given Suggestions*

#### *Appropriate registrations*

FLUTE

Rohrflöte 8'

SOFT FLUTE

Flute Celeste 8'

FOUNDATIONS *p*

Rohrflöte 8'  
Flute Dolce 8'  
Spitzflöte 4'

FOUNDATIONS *mf*

Principal 8'  
Spitzflöte 4'

FOUNDATIONS *f*

Principal 8'  
Rohrflöte 8'  
Octave 4'  
Spitzflöte 4'

FOUNDATIONS *ff*

Principal 8'  
Rohrflöte 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'  
Fourniture IV

FULL GREAT

Principal 8'  
Rohrflöte 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'  
Quintflöte 1 1/3'  
Fourniture IV  
Cromorne 8'

## SWELL ORGAN

### *Given Suggestions*

STOPPED FLUTE

STRINGS

STRING ENSEMBLE

SOLO REED I *mf*

SOLO REED II *mf*

SOLO REED *f*

CORNET

FOUNDATIONS *mf*

FOUNDATIONS *f*

FOUNDATIONS *ff*

### *Appropriate Registrations*

Bourdon 8'

Viola 8'  
Viola Celeste 8'

Viola 8'  
Viola Celeste 8'  
Bourdon 8'  
Koppelflöte 4'  
Tremulant

Hautbois 8'

Contre Basson 16' (play 8va)

Trompette 8'

Bourdon 8'  
Koppelflöte 4'  
Nazard 2 2/3'

Viola 8'  
Bourdon 8'  
Koppelflöte 4'

Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'  
Blockflöte 2'

Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'  
Blockflöte 2'  
Plein Jeu IV

## FULL SWELL

Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'  
Blockflöte 2'  
Plein Jeu IV  
Contre Basson 16'  
Trompette 8'  
Hautbois 8'

## PEDAL ORGAN

### *Given Suggestions*

### *Appropriate Registrations*

#### SOFT BASS

Subbass 16'

#### FLUTES

Subbass 16'  
Gedackt 8'

#### FOUNDATIONS *mf*

Lieblich Bourdon 16'  
Gedackt 8'

#### FOUNDATIONS *f*

Subbass 16'  
Principal 16'  
Gedackt 8'  
Octave 8'  
Choralbass 4'

#### FOUNDATIONS *ff*

Subbass 16'  
Principal 16'  
Gedackt 8'  
Octave 8'  
Choralbass 4'

#### FULL PEDAL

Subbass 16'  
Principal 16'  
Gedackt 8'  
Octave 8'  
Choralbass 4'  
Fagott 16'

## ENSEMBLE COMBINATIONS

SOFT PRAYER HYMN	Great:	Flute Celeste 8' Tremulant (optional)
	Swell:	Viola 8' Viola Celeste 8'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great
STRING CHORUS	Great:	Principal 8' Flute Celeste 8' Tremulant (optional)
	Swell:	Viola 8' Viola Celeste 8' Koppelflöte 4'
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great
FULL STRING CHORUS	Great:	Rohrflöte 8' Flute Celeste 8' Spitzflöte 4' Tremulant (optional)
	Swell:	Viola 8' Viola Celeste 8' Bourdon 8' Prestant 4' Koppelflöte 4' Tremulant
	Pedal:	Subbass 16'
	Couplers:	Swell to Pedal Swell to Great

## SOFT FOUNDATIONS

Great: Rohrflöte 8'

Swell: Viola 8'  
Bourdon 8'

Pedal: Subbass 16'

Couplers: Swell to Pedal  
Swell to Great

## FOUNDATIONS 8' *mf*

Great: Principal 8'  
Spitzflöte 4'

Swell: Viola 8'  
Bourdon 8'  
Koppelflöte 4'

Pedal: Subbass 16'

Couplers: Swell to Pedal  
Swell to Great

## FOUNDATIONS 8' and 4'

Great: Principal 8'  
Octave 4'  
Spitzflöte 4'

Swell: Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'

Pedal: Subbass 16'  
Gedackt 8'

Couplers: Swell to Pedal  
Swell to Great

FOUNDATIONS 8' *mf*

Great: Principal 8'  
Gemshorn 8'  
Spitzflöte 4'

Swell: Geigen Principal 8'  
Bourdon 8'  
Koppelflöte 4'

Pedal: Subbass 16'

Couplers: Swell to Pedal 8'  
Swell to Great 8'  
Positiv to Great 8'

FOUNDATIONS 8' and 4'

Great: Principal 8'  
Gemshorn 8'  
Octave 4'  
Spitzflöte 4'

Swell: Geigen Principal 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'

Pedal: Subbass 16'  
Gedackt 8'

Couplers: Swell to Pedal 8'  
Positiv to Pedal 8'  
Swell to Great 8'  
Positiv to Great 8'



# FOUNDATIONS 8', 4' and 2'

Great: Principal 8'  
Rohrflöte 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'

Swell: Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'  
Blockflöte 2'

Pedal: Subbass 16'  
Octave 8'  
Gedackt 8'

Couplers: Swell to Pedal  
Swell to Great

# FOUNDATIONS and MIXTURES

Great: Principal 8'  
Rohrflöte 8'  
Octave 4'  
Spitzflöte 4'  
Super Octave 2'  
Fourniture IV

Swell: Viola 8'  
Bourdon 8'  
Prestant 4'  
Koppelflöte 4'  
Blockflöte 2'  
Plein Jeu IV

Pedal: Principal 16'  
Subbass 16'  
Octave 8'  
Gedackt 8'  
Choralbass 4'

Couplers: Swell to Pedal  
Swell to Great

FOUNDATIONS,  
MIXTURES and REEDS

Great:	Principal 8' Rohrflöte 8' Octave 4' Spitzflöte 4' Super Octave 2' Fourniture IV
Swell:	Viola 8' Bourdon 8' Prestant 4' Koppelflöte 4' Blockflöte 2' Plein Jeu IV Contre Basson 16' Trompette 8' Hautbois 8'
Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choralbass 4' Fagott 16'
Couplers:	Swell to Pedal Swell to Great

FOUNDATIONS, MIXTURES  
AND REEDS

Great:	Principal 8' Rohrflöte 8' Gemshorn 8' Octave 4' Spitzflöte 4' Super Octave 2' Fourniture IV
Swell:	Geigen Principal 8' Bourdon 8' Prestant 4' Flauto Traverso 4' Blockflöte 2' Plein Jeu IV Contre Basson 16' Trompette 8' Clarion 4'
Pedal:	Principal 16' Subbass 16' Octave 8' Gedackt 8' Choralbass 4' Mixture III Posaune 16'
Couplers:	Swell to Pedal 8' Positiv to Pedal 8' Swell to Great 8' Positiv to Great 8'

## ENGLISH CATHEDRAL

Great:	Principal 8' Rohrflöte 8' Spitzflöte 4'
Swell:	Lieblich Bourdon 16' Viola 8' Bourdon 8' Prestant 4' Koppelflöte 4' Blockflöte 2' Contre Basson 16' Trompette 8' Hautbois 8'
Pedal:	Principal 16' Subbass 16'
Couplers:	Swell to Pedal Swell to Great

## CLASSIC CHORUS (FOR BACH)

Great:	Principal 8' Octave 4' Super Octave 2' Fourniture IV
Swell:	Bourdon 8' Prestant 4' Blockflöte 2'
Pedal:	Subbass 16' Octave 8' Choralbass 4'
Couplers:	Great to Pedal

## TRIO PLAYING

Great:	Rohrflöte 8' Spitzflöte 4' Quintflöte 1 1/3'
Swell:	Bourdon 8' Blockflöte 2'
Pedal:	Subbass 16' Gedackt 8'

## CORNET

Great: Rohrflöte 8'  
Swell: Bourdon 8'  
Nazard 2 2/3'  
Pedal: Subbass 16'  
Couplers: Great to Pedal

## FIVE SOLO VOICES (GREAT)

Great: (1) Rohrflöte 8'  
(2) Spitzflöte 4'  
(3) Rohrflöte 8'  
Spitzflöte 4'  
(4) Cromorne 8'  
(5) Cromorne 8'  
Spitzflöte 4'

## FIVE SOLO VOICES (SWELL)

Swell: (1) Hautbois 8'  
(2) Contre Basson 16'  
(3) Trompette 8'  
(4) Bourdon 8'  
Nazard 2 2/3'  
(5) Bourdon 8'  
Koppelflöte 4'  
Nazard 2 2/3'  
Tremulant

FOUR ACCOMPANIMENT  
VOICES (GREAT)

- Great: (1) Flute Dolce 8'  
(2) Flute Celeste 8'  
(3) Rohrflöte 8'  
(4) Rohrflöte 8'  
Spitzflöte 4'

FIVE ACCOMPANIMENT  
VOICES (SWELL)

- (1) Viola 8'  
Viola Celeste 8'  
(2) Bourdon 8'  
(3) Bourdon 8'  
Koppelflöte 4'  
(4) Viola 8'  
Bourdon 8'  
(5) Viola 8'  
Prestant 4'

TWO ACCOMPANIMENT  
VOICES (PEDAL)

- (1) Subbass 16'  
(2) Subbass 16'  
Gedackt 8'

TRUMPET TUNE

- Great: Principal 8'  
Rohrflöte 8'  
Spitzflöte 4'  
  
Swell: Trompette 8'  
Hautbois 8'  
  
Pedal: Subbass 16'  
  
Couplers: Great to Pedal  
Melody (optional)

FIVE ACCOMPANIMENT  
VOICES (SWELL)

- Swell: (1) Viola 8'  
Viola Celeste 8'
- (2) Bourdon 8'
- (3) Bourdon 8'  
Koppelflöte 4'
- (4) Viola 8'  
Bourdon 8'
- (5) Viola 8'  
Prestant 4'

FOUR ACCOMPANIMENT  
VOICES (PEDAL)

- Pedal: (1) Lieblich Bourdon 16'
- (2) Lieblich Bourdon 16'  
Gedackt 8' or
- (3) Lieblich Bourdon 16'  
Subbass 16'  
Gedackt 8' or
- (4) Lieblich Bourdon 16'  
Subbass 16'  
Gedackt 8'  
Nachthorn 4'

## CARE AND MAINTENANCE

As with any fine musical instrument, reasonable care is necessary to protect your investment. Normally no difficulties should be experienced, as only the finest component parts are used by Rodgers. If your instrument should require service, your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom-made furniture, finished to hold its attractiveness through generations of use. Following are a few tips on caring for your Rodgers organ.

### • CONSOLE AND PEDALBOARD

A frequent dusting with a soft, clean cloth is usually all that is required. On the C-505, a fine quality furniture oil will enhance the beauty of the wood. Always wipe the surfaces with the grain, using straight, even strokes.

Since extreme cold, heat or exposure to sunlight may injure the finish of any fine piece of furniture, neither the console nor finished speaker cabinets should be placed over a heat register or near an open window.

### • KEYBOARDS AND TILT TABS

Keyboards and tilt tabs should be cleaned with a soft cloth slightly dampened with water and a mild soap. Avoid dripping water between the keys. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).







